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ΖΕΤΣ 'ΗΑΙΟΠΟΛΙΤΗΣ.

M. H. Bazin published in the *Revue Archéologique*, in 1886,¹ a remarkable marble relief, which was found at Marseilles in 1838 and is now in the *Musée Calvet* at Avignon.² This monument (*Fig. 14*) measures about half a metre in height and presents in very high relief (almost sculpture in the round) a stiff figure of a divinity standing upright with right hand raised and left hand formerly stretched forward; to the right and left of the figure are two small standing bulls. Bazin thinks there can be no doubt that we have here a Roman copy of a very old Greek statue, and he believes, on account of the broad and heavy forms, that the original belonged to the art of Ionia. The divinity certainly stands in a stiff, archaic fashion, and the peculiar costume also impresses us as archaic, or, better still, as strange. A broad garment, flowing down to the feet, covers the body; over this, enclosing the body like a coat of mail, and giving to it the appearance of a *herma*, is a covering which in turn is ornamented with a central *herma* and six busts arranged in three bands; below this sheath, upon the garment, is a lion-head. Around the neck is a heavy necklace formed of dolphins; the hair is arranged in peculiar locks, which remind M. Bazin of coins of Juba from Mauritania, and which resemble also other representations of barbarians, especially Egyptians. The head is crowned with a flaring *kalathos*.

The late character of all this decoration has not escaped M. Bazin, but he considers it the arbitrary work of the copyist. He believes the type of the statue to be old and genuine, and that it represents Artemis Diktyнна, who swings in her (now destroyed) right hand a knife, about to slay the bulls which stand beside her. He considers that this substantiates the meaning of the name Artemis given by Robert,³ and proves, furthermore, that it was Diktyнна, and not the Ephesian Artemis, who was brought by the Phokaiaians from their mother-country. It is unnecessary to examine here the further con-

¹ *Troisième série*, VIII, pl. 26, p. 257.

² STARK gave a brief notice of it in the *Arch. Anzeiger*, 1853, p. 365.

³ PRELLER, *Griechische Mythologie*⁽⁴⁾, I, p. 296, 2; STUDNICZKA, *Kyrene*, p. 154, 77.

sequences drawn by M. Bazin. So far as I am aware, only Robert⁴ has expressed his agreement with Bazin; and the only objection raised has been by Paris,⁵ and in this case only to the appellation Diktyнна, since he prefers to see in it the Ephesian Artemis, as did Stark (see Note 1).

In my opinion, this interesting monument requires an entirely different explanation. This is made possible by means of the relief

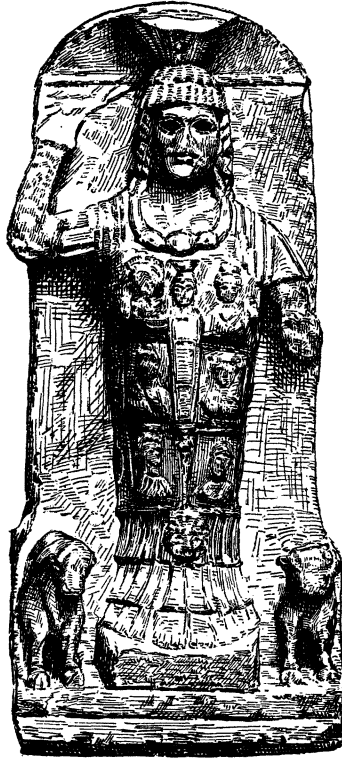


FIG. 14.—*High-relief of Zeus Heliopolites, found at Marseilles in 1838.*

figured in the *Gazette Archéologique* (II, pl. 21) and very properly interpreted (pp. 78 ff.) by F. Lenormant (*Fig. 15*). It is sculptured upon the right side of a votive-stone, which was found at Nîmes in 1752 and is still kept there. Upon the opposite side is a shield and

⁴PRELLER, *Op. cit.*, I, p. 297, Note; p. 318, Note 1.

⁵DAREMBERG, *Dictionnaire des Antiquités*, II, p. 152.

sword in relief; the back is unsculptured; the front bears the inscription *J(ovi) O(ptimo) M(aximo) Heliopolitan[o] et Nemauso C. Julius Tib(erii) fil(ius) Fab(ia) Tiberinus, p(rimi) p(ilaris), domo Beryto, votum solvit.* The figure is not so well preserved as the one first described, but corresponds to it in all essential particulars. Instead of the two bulls, one animal is here represented, placed behind the divinity and at his feet, though so destroyed as to be hardly recognizable;⁶ and the chief

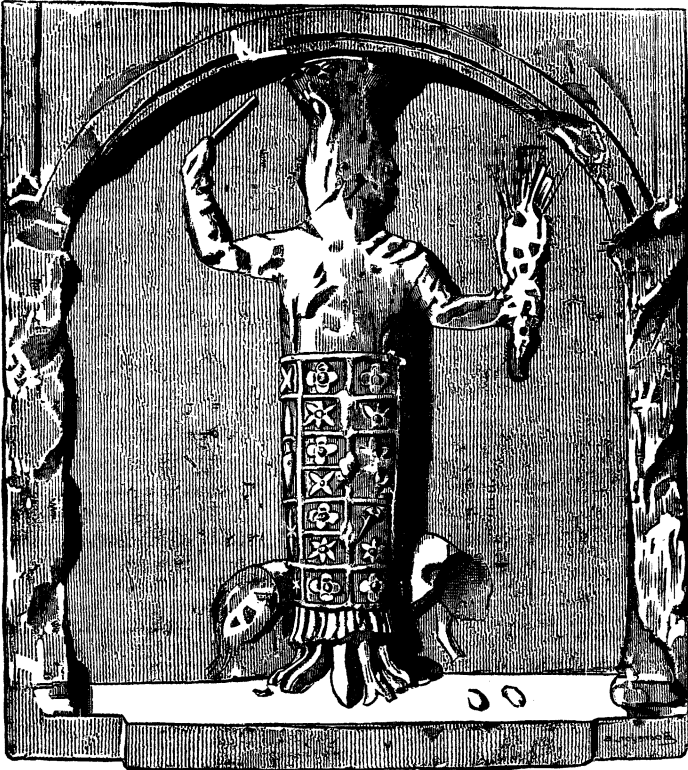


FIG. 15.—Votive Relief of Zeus of Heliopolis, found at Nîmes in 1752.

ornamentation of the figure consists of rosettes instead of busts. The attribute which the divinity holds in his left hand is not sufficiently clear; that in his right seems to be a small staff. In explanation, Lenormant cites the passage of Macrobius (*Saturn.*, i. 23. 12) which

⁶STUDNICZKA (*Archäologisch-epigraphische Mittheilungen*, VIII, p. 61) explains it as a bull, and this explanation is probably correct.

gives a description of the statue of Zeus in Heliopolis: *Simulacrum enim aureum specie imberbi instat dextera elevata cum flagro in aurigae modum, laeva tenet fulmen et spicas, quae cuncta Jovis solisque consociatam potentiam monstrant.* From this, there can be no doubt that the stone at Nîmes represents the Zeus of Heliopolis,⁷ and that the same explanation applies to the relief from Avignon, with which we began. That which Bazin considers the remnant of a raised knife is now seen to be the whip; in the (now lost) left hand, we may presume, were ears of corn and the thunderbolt. The question of establishing the relationship of the six busts must be left to those who can examine them upon the original, as the details in the illustration are not definite enough to be accurately studied. One point the relief from Marseilles teaches us clearly: the Zeus of Heliopolis was certainly youthful and beardless, and the testimony of Macrobius is thoroughly substantiated, which Lenormant was inclined to question (p. 81), since he believed he saw in the much injured relief from Nîmes traces of a bearded head in profile. At the same time, the interpretation which Imhoof-Blumer and Studniczka have given to several coins and engraved stones⁸ is assured, and a new parallel to the breastplate relief from Carnuntum (Studniczka, pl. 2, p. 61) is afforded us, which surpasses all hitherto known representations of Zeus Heliopolitanus, through its good preservation and rich relief decoration, a more accurate description of which will, it is hoped, advance our knowledge of the characteristics of the divinity. How these results affect the generally received view, that this Zeus is identical with Hadad, I must leave to the investigation of those who are better informed.

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*German Archæological Institute,
Athens, April 6, 1890.*

⁷ Cf. ROSCHER, *Lexikon der Mythologie*, I, 2, p. 1987 (DREXLER); p. 2900 (ED. MEYER); *CIL*, III, *Supplementum*, pp. 1313, 7280.

⁸ *Archäologisch-epigraphische Mittheilungen*, VIII, p. 62. The illustrations there cited are not accessible to me. DREXLER (p. 1993), on account of the beardless character of the representations, seems to be not quite sure of the interpretation.